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ENGLISH
VISIBLE SPEECH
IN
TWELVE LESSONS.

ILLUSTRATED.

BY

ALEXANDER MELVILLE BELL.

PRINTED FOR THE AUTHOR
AT THE
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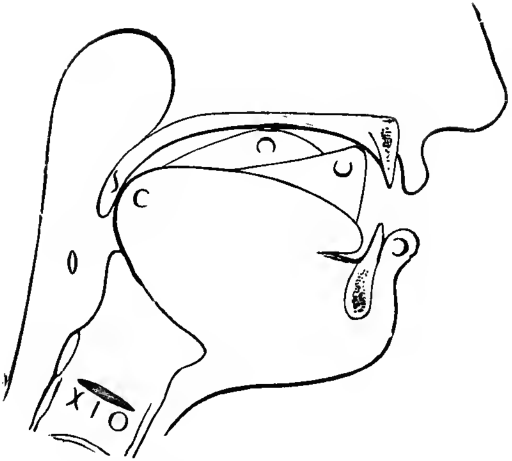
CONTENTS.

	PAGE.
How to obtain this Book	III.
Fundamental Symbols of Visible Speech	VI.
Explanatory Preface	VII.
Introduction	9
Lesson I.	12
" II.	16
" III.	20
" IV.	24
" V.	28
" VI.	32
" VII.	36
" VIII.	40
" IX.	44
" X.	48
" XI.	52
" XII.	56
Universal Vowel Table	61
Readings	65
Key to Readings	73-80

VISIBLE SPEECH.



FUNDAMENTAL SYMBOLS.

C Back of Tongue.
∩ Top " "
∪ Point " "
Ɔ Lips.

ʃ Nasal passage open.
χ Glottis closed.
I " vocalizing.
O " open (aspirate.)

0 Throat aspirate (whisper).

EXPLANATORY PREFACE.

THOSE who are not acquainted with the principles of Visible Speech might, with a little observation, discover the basis of the system for themselves, from the writing of familiar words. Nevertheless, a little explanation is a great assistance. The following are the principal fundamental points:—

A curved line means a consonant.
A straight line means a vowel.
A line within a curve means a vocal consonant.

Consonants.

THE DIRECTION OF CURVES DENOTES:

To left, (C) formation by back of tongue.
To right, (Ɔ) " " lips.
Convex above, (∩) formation by top of tongue.
Concave " , (∪) " " point of "

THE VARIETIES OF CURVES DENOTE:

Primary, (C) central emission of breath.
Divided, (Ɛ) side " " "

Mixed, (Ͼ) central emission — with modification by two parts of the mouth.
Mixed, divided, (Ɛ) side emission — with modification by two parts of the mouth.
Shut, (Ɑ) oral stoppage of breath

Nasal, (Ƨ) oral stoppage of breath with emission through the nose.

Vowels.

A point, or a hook, on a straight line denotes the vowel positions of the tongue. Thus:

On left side of line,		(ⵏ)	back of mouth.
On right	" "	(Ɩ)	front " "
On both sides	"	(Ͳ)	mixed, back and front.
At top	"	(Ƭ)	high.
At bottom	"	(Ɪ)	low.
At both ends	"	(Ɩ)	mid elevation.

A cross bar on a line denotes rounding or contraction of the lips. Thus: ƚ ƚ ƚ

The symbols have the same value in all languages. Consequently, when the meaning of the symbols is known, the sounds of any language may be deduced with certainty from their Visible Speech writing.

The foregoing explanations are FOR THE TEACHER ONLY. The learner does not require to know the theory of the system.

INTRODUCTION.

ONE of the original claims of Visible Speech was to teach reading in a fraction of the time required with common letters. By means of this little book, the claim may now be put to the test of experiment.

Children and others who master these Twelve Lessons will read with accuracy and certainty, any English composition printed in the same alphabet.

The system is not intended to displace established letters, but to be a key to their pronunciation. For this purpose, Visible Speech is equally applicable to all languages. The present work is limited to English.

Visible Speech offers unquestionable advantages to the young, in laying a foundation for excellence both in native speaking and in the utterance of foreign tongues.

Foreigners will learn from these directive letters to articulate our language with vernacular effect. That so many persons fail to pronounce certain elementary sounds, is owing solely to the want of that knowledge which Visible Speech conveys.

To deaf learners these lessons will be of especial value, in greatly facilitating the acquirement of the power of speech.

Each lesson is preceded by a "Teacher's Page" containing explanatory notes; and each Lesson is followed by a Key.

The Words and Sentences in the Lessons are made up, exclusively, of elements which have been previously introduced. On this account, the available vocabulary in the early Lessons is, of course, very limited.

A few Reading Exercises follow the Lessons.

The reading of the unconnected words at the beginning of each lesson may be made interesting to the learner if the teacher will illustrate each word by using it in an extemporaneous sentence. Words of the same sound but various orthography may thus be freely introduced.

ENGLISH

VISIBLE SPEECH

ILLUSTRATED.

TEACHER'S PAGE.

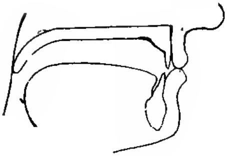
THE first Lesson introduces the consonants *p*, *t*, and the vowels *ē*, *a* (article) and *ī*. These are united to form words, and the words are united to form sentences; so that the beginner reads at once.

The cuts show that *p* requires the closing of the lips; and that *t* requires the closing of the point of the tongue on the upper gum. These consonants have no sound but the gentle puff that results from the separation of the organs after closure.

The vowel cuts show that the tongue is high, in the front of the mouth, for *ē;* that it lies evenly, midway in the mouth, for *a* (article); and that it rises from the back to the front of the mouth, in forming the diphthongal sound, *ī*.

The varieties in the spelling of the same sounds, throughout the Lessons, and even in this First Lesson, forcibly illustrate the anomalies of common orthography, and the advantages of the Visible Speech mode of representing sounds.

ILLUSTRATIVE CUTS.



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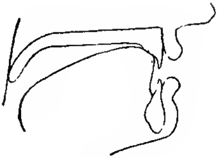

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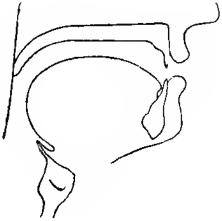

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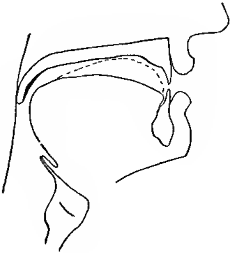

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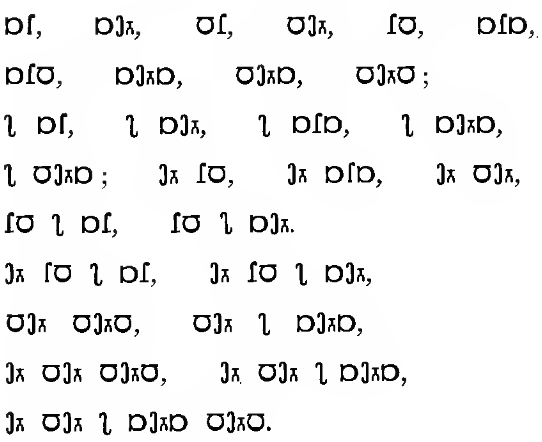
WORDS AND SENTENCES.



KEY.

pea, pie, tea, tie, eat, peep,

peat, pipe, type, tight;

a pea, a pie, a peep, a pipe,

a type; I eat, I peep, I tie,

eat a pea, eat a pie,

I eat a pea, I eat a pie,

tie tight, tie a pipe,

I tie tight, I tie a pipe,

I tie a pipe tight.

TEACHER'S PAGE.

The consonants *b*, *d*, and the vowels *ah*, *ĭ*, are now introduced.

The cuts show that the formation of *b* is the same as that of *p*, and that the formation of *d* is the same as that of *t*; the only difference being that during the closure of the mouth-passage a murmur of voice is heard for *b* and *d*, while for *p* and *t* there is no throat sound.

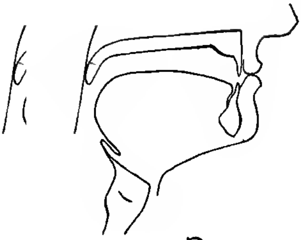
Throat sound (or voice), is indicated in the Visible Speech symbols by a straight line in the center of the consonant curve.

The cuts for vocalized consonants show a line in the throat.

The vowel cuts in this Lesson show that the tongue is low, at the back of the mouth, for *ah*; and high, at the front of the mouth, for *ĭ*.

The position of the tongue for *ĭ* is almost the same as for *ē* (see Lesson I.); but the cavity behind the tongue is widened, and the "Front" quality of the vowel is thus rendered comparatively indefinite.

ILLUSTRATIVE CUTS.



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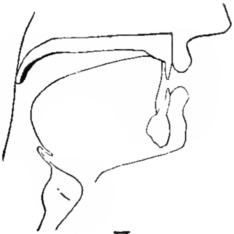

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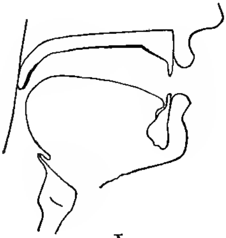

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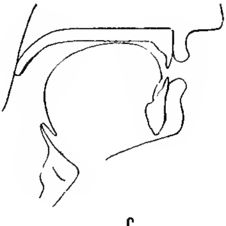

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WORDS AND SENTENCES.

ɵſ, ɵ]ʎ, ɸ]ʎ, J, ɵJ, DJ, DɩDJ, ſʊ, Dſʊ,
ʊſʊ, ɵſʊ, ɵſʊ, ɵſɸ, ɵ]ʎʊ, ɵ]ʎɸ, ɸ]ʎɸ,
ʊ]ʎɸ, ɸſD, ɸſD, Dſʊſ, ʊſɸɵſʊ;
ɩ ɵſ, ɩ ɵſɸ, ɩ ɵ]ʎʊ, ɩ ɵſʊ, ɩ ʊſɸ-
ɵſʊ; ɵ]ʎʊ ſʊ, ɵſʊ ſʊ, ɵ]ʎ ſʊ, ɸſD ſʊ,
ɸ]ʎ ſʊ, ɵ]ʎ ɩ ɵſɸ, ɵ]ʎ ɩ D]ʎ, ɵ]ʎɸ
ɩ ɵſʊ,]ʏ ɸſDʊ ſʊ,]ʎ ɸ]ʎɸ ſʊ,
]ʏ ʊ]ʎɸ ſʊ,]ʎ ɵ]ʎ ſʊ,]ʎ ɵ]ʎ D]ʎ,
ſʊ ɩ ɵſʊ, ɵ]ʎʊ ɩ ɵſʊ, ſʊ ɩ ʊſɸɵſʊ.
]ʎ ſʊ ɩ ʊſɸɵſʊ; J, DɩDJ, DɩDJ DſDʊ,
ɸſD DɩDJ, ɵ]ʎɵ]ʎ, ɵſɸ DɩDJ ɵ]ʎ ɩ D]ʎ,
]ʎ Dſʊſ DɩDJ.

KEY.

bee, buy, die, ah, bah, pa, papa, it, pit, tit, bit, beat, bead, bite, bide, died, tide, deep, dip, pity, tidbit,

a bee, a bead, a bite, a bit, a tidbit; bite it, bit it, buy it, dip it, dye it, buy a bead, buy a pie, bide a bit, I dipped it I dyed it, I tied it, I buy it, I buy pie, eat a bit, bite a bit, eat a tidbit, I eat a tidbit; ah, papa, papa peeped, deep papa, bye bye, bid papa buy a pie, I pity papa.

TEACHER'S PAGE.

The nasal consonants *m*, *n*, and the vowel *ā* form the subject of Lesson III.

The cuts show that *m* has the same formation as *p* and *b*, and that *n* has the same formation as *t* and *d*. The only difference is that the nasal passage is open—by depression of the soft palate—so that the voice flows through the nose. Pinch the nostrils while sounding *m* and *n*, and these sounds will resemble *b* and *d*.

The nasal consonants, when before non-vocal consonants in the same syllable, are pronounced almost, or entirely, without voice; as in *sent, since, lamp, lunch.* The peculiar abruptness of this mode of articulating these syllables is distinctively national. Foreigners are at once recognized by their giving full vocality to *m*, *n*, etc., in such cases. In these Lessons the nasals are always written as vocal elements.

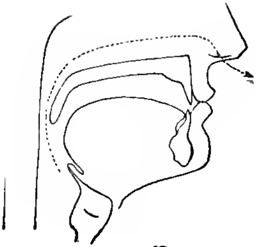
Non-vocal nasals,—on account of the openness of their breath channels,—are scarcely audible; but the vocal nasals are, for the same reason, among the most sonorous elements in speech.

The Vowel cut shows that *ā* is formed with the tongue directed to the front of the mouth, but not so close to the gum as for *ē* and *ĭ*.

The vowel *ā* is often finished with a motion of the tongue towards its position for *ē*—making the sound diphthongal—(= *a‿ee*). This never takes place before *r*. The dipthongal *ā* is not written in these Lessons.

The mark ♦ denotes that the preceding position is momentarily "held" so as to have the effect of a syllable. The nasals *m*, *n*, and also *l*, thus frequently make syllables without vowels: as in *eat*(*e*)*n*, *lis*(*te*)*n*, *settle.*

ILLUSTRATIVE CUTS.



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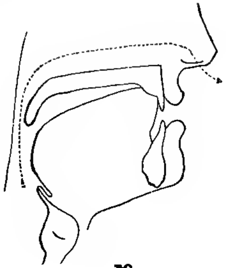

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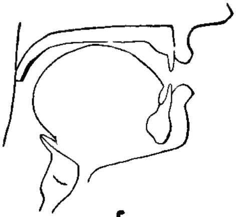

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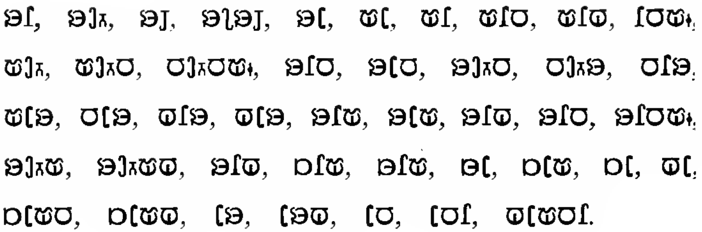
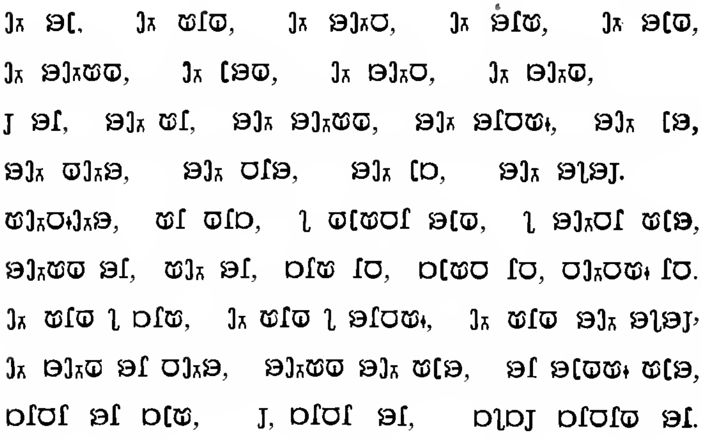
WORDS AND SENTENCES.





KEY.

me, my, ma, mama, may, nay, knee, neat, need, eaten, nigh, night, tighten, meet, mate, might, time, team, name, tame, deem, dame, mean, main, meed, mit, mitten, mine, mind, mid, pin, bin, bay, pain, pay, day, paint, pained, aim, aimed, eight, eighty, dainty.

I may, I need, I might, I mean, I made,
I mind, I aimed, I bite, I bide,
ah me! my knee, my mind, my mitten, my aim,
my dime, my team, my ape, my mama,
Night time, knee deep, a dainty maid, a mighty name,
mind me, nigh me, pin it, paint it, tighten it,
I need a pin, I need a mitten, I need my mama,
I bide my time, mind my name, my maiden name,
pity my pain, ah, pity me, papa pitied me.

TEACHER'S PAGE.

The single position illustrated in the three cuts in Lesson IV. is closure of the back of the tongue against the soft palate.

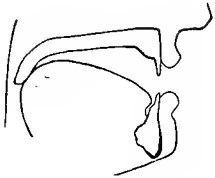
The non-vocal consonant resulting from this action is *k*, which has no other audibility than what arises from the separation of the organs after closure.

The vocal consonant of the same formation is what is called "hard *g*"—a *k* with a murmur of voice accompanying the organic contact.

The third consonant of the same formation is *ng*, in which the voice passes, with a pure bell-like sonorousness, through the nose. Pinch the nostrils while sounding *ng*, and the result will resemble *g*.

Ng, like *m* and *n*, generally loses its vocality before non-vocal consonants in the same syllable, as in *ink*, *tank*, *anxious*, *junction*. In these Lessons the vocal form is always written; the non-vocal forms will be developed by facility in pronunciation.

ILLUSTRATIVE CUTS.



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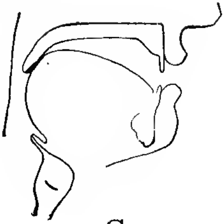

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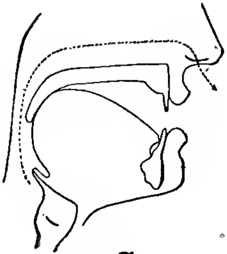

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WORDS AND SENTENCES.

ɑʃ, ɾɑ, ɑʃɒ, ɑɾɒ, ɑɾʊ, ɑ]ᴧʊ, ɑʃʊϖ, ɑʃʊʃ, ɑ]ᴧϖϖ, ɑȷɘ, ɑʃϖ, ɑʃϖ, ɑɾϖ, ɑɾɑ, ɑʃɑ, ɑʃɑʊ, ɑʃɞ, ɒʃɑ, ɒʃɵ, ʊɾɑ, ʊʃɑ, ʃɞɑ, ɒʃɞɑ, ϖʃɵ, ɘʃɵ, ɵʃɵ, ɵɾɘ, ɘɾɑ, ϖʃɑ, ɘʃɑ, ɘɾɑ, ɵɾɒ, ɵɾʊ, ɵɾϖ, ɒʃɑʃɞ, ϖʃɵʃɞ, ʃʊʃɞ, ɾɑʃɞ, ɘʃϖʃɞ, ɘʃʊʃɞ.

ɿ ϖɾϖʊʃ ɘʃʃɞ. ɿ ɑɿɘɒ ɘʃʊʃɞ. ɿ ɵʃϖʃ ɑʃʊϖ. ɿ ɒʃɞɑ ɘʃʊϖ.]ᴧ ʊɾɑ ɒʃʊʃ. ʊɾɑ ɘ]ᴧ ɑɾɒ.]ᴧ ɘɾɑ ɿ ɑɾɑ.]ᴧ ɘɾϖ ɵɾɘ. ɘ]ᴧ ɘ]ᴧ ɘʃɵ ɒʃɵ. ɑ]ᴧϖϖ ɑʃʊʃ. ɑȷɘ ɑɾʊ. ɑɾʊ ɘɾϖ ϖʃɑ ɘʃɑ. ɘ]ᴧ ϖʃ ɾɑʊ. ϖʃɑ ɑʃɑʊ ʃʊ. ɘʃ ɑȷɘ. ʊɾɑ ɿ ɘɾɑʊ ɒ]ᴧ. ʊɾɑ ɿ ɑɾɑ. ʊɾɑ ɿ ɒʃɞɑ. ɿ ɑ]ᴧϖϖ ɘʃʃɞ.]ᴧɘ ɘɾɑʃɞ ʃɞɑ. ϖʃɒ ʃʊ ʃϖ ʃɞɑ.]ᴧɘ ʊɾɑʃɞ ʊ]ᴧɘ.]ᴧɘ ɑʃɒʃɞ ʊ]ᴧɘ.]ᴧɘ ʃʊʃɞ ɿ ɑɾɑ.]ᴧɘ ϖʃɵʃɞ ɿ ɒʃʊ.

KEY.

key, ache, keep, cape, Kate, kite, kitten, kitty, kind, calm, kid, kin, cane, cake, kick, kicked, king, pick, pig, take, tick, ink, pink, dig, big, gig, game, bake, Dick, meek, make, gape, gate, gain, picking, digging, eating, aching, meaning, meeting.

A dainty being. A camp meeting. A giddy kitten. A pink mitten. I take pity. Take my cape. I make a cake. I made game. Buy my big pig. Kind Kitty. Calm Kate. Kate made Dick meek. My knee ached. Dick kicked it. Be calm. Take a baked pie. Take a cake. Take a pink. A kind being. I'm making ink. Dip it in ink. I'm taking time. I'm keeping time. I'm eating a cake. I'm digging a pit.

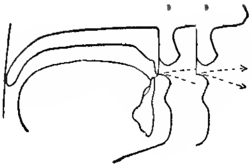
TEACHER'S PAGE.

The two consonants illustrated in Lesson V, have precisely the same position of the mouth. The lower lip is raised to the upper teeth, while the breath (for *f*) or the voice (for *v*) escapes through interstices between the sides of the lip and the teeth.

The two vowel sounds, *ĕ*(*ll*), *ă*(*n*) have the tongue placed nearly as for *ā*, but drawn back farther from the gum, so as to enlarge the front cavity between the tongue and the palate.

The sound of *ă*(*n*) differs from that of *ĕ*(*ll*) by having a wider resonance cavity behind the tongue, the effect of which is to render the "Front" quality of the sound less definite.

ILLUSTRATIVE CUTS.



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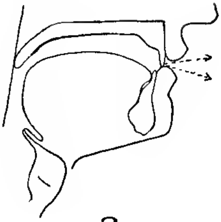

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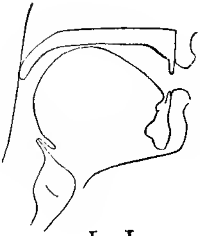

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WORDS AND SENTENCES.

KEY.

if, fee, fie, calf, feet, feed, fate, fade, fight, fit, fib, fin, fine, find, fig, fife, five, knife, eve, cave, pave, navy, ebb, egg, ate, pet, bet, net, get, bed, dead, Ned, fed, men, end, bend, bent, meant, pat, bat, mat, gnat, at, cat, apt, act, add, fad, bad, bag, gad, mad, and, band, back, knack, fact, fag, packed, pang, bang, fang, gang.

A fine calf. A deep cave. Take a fig. I ate five. I gave Ned a big cat. Ned gave me a fine knife. Dick made Ned fight. Bad Dick. Be active, Kate. A maddening fight. Many dead men. A petted kitten. I'm dead beat. It gave me many a pang. I ate an egg. A man mad. A madman. A main fact. Apt at fighting. Apt at fibbing. Ned meant it. A bad gang. A knack at acting. A cat may peep at a king. I may pack it if I can.

TEACHER'S PAGE.

The one action illustrated in the two consonant cuts in Lesson VI. yields the *hushing* sound, *sh*, and its vocalized variety, *zh*.

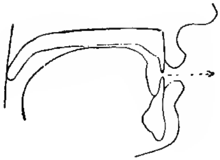
The sounds of *sh* and *zh* are very often commenced from a shut position, forming the compound *tsh* and *dzh*. In pronouncing these compound articulations only the first half of a *t* or *d* is used. The full consonant *t* (or *d*) consists of a shut position and an action of separation; but in any combination,—such as *tsh*—the *t* is not finished independently. The sound of *tsh* (or *dzh*) may, therefore, be considered merely as *t* (or *d*) finished in the hushing position.

The Vowel cuts show the positions which the tongue and the lips simultaneously assume for the sounds of *oo*, as in *food*, *good*. These two sounds differ in the clear labial quality of the first, and the comparative dulness and indefiniteness of the second.

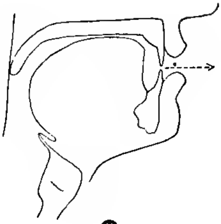
The latter "wide" quality of *oo* is heard before *r*, as in *poor*, *sure;* and also wherever the sound is short, as in *book*, *could*, *would*. The narrower sound of *oo*, as in *food*, is always long.

The lips are often unnecessarily pouted or compressed in forming the sound of *oo*. The labial aperture should be merely narrowed.

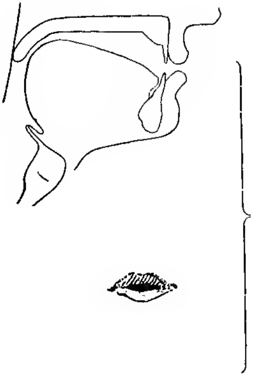
ILLUSTRATIVE CUTS.



Ω



Ω



ɨ ɨ

WORDS AND SENTENCES.

Ωſ, Ω]ᴧ, ΩſD, Ω]ᴧϢ, ΩſD, ƱΩſD, ƱΩ]ᴧϖ, ƱΩŧ, ƱΩſD, ƱΩſƱ, ΩſϢ, ƱΩſϢ, ƱΩ]ᴧɞ, Ω]ᴧϢ, ƱΩ[Ϣ, Ω[ɑ, ƱΩ[3, Ω[3, Ωſ3, ƱΩſ3,]ƱΩſ3, Ωŧ, ſΩŧ, Ωŧɑ, ΩŧƱ, Ʊŧ, Ʊŧ, ϖŧ, DŧƱ, ɘŧƱ, ɘŧɑ, eŧϖ, ɞŧϢ, ɑŧD, ɑŧɑ, 3ŧϖ, ϖᘯŧ, 3ŧƱ, ɞŧϢΩ]ᴧϢ, ſƱΩ, ɩϖᘯ, ϖſΩ, ϖſƱΩ, 3ɩƱΩ, [ϖᘯ, ɑ[ϖᘯ, ɩϢ'e[ϖᘯ, ɞſϖᘯ, ϖᘯ[Ϣ, ϖᘯɩɞ.

ɩ ƱΩſD ƱΩ[Ϣ. ɩ Ωſ ɑɩƱ. ɩ ΩſDſΩ ƱΩɩD. ɩ eŧϖ ɘŧɑ. ɩ Ʊ]ᴧƱ ɘŧƱ. ɩ Ϣ]ᴧ3 ɩϖᘯ. ɩ ϖſD ϖſƱΩ. ɩ Ωɩɘſ ɑ[D. ɩ ΩſD-Ω[D ɑɩD. ɩ 3]ᴧϢ ΩſƱ. ɩ ϖᘯŧſΩ [ϖᘯɩϢƱ. ɩ Ωɩɞ ϖᘯɩɞ. ɩ 3]ᴧϢ ƱΩ]ᴧɞ. ɩDƱ ɩƱ ƱΩſƱ-ƱΩɩƱ. 3ɩƱΩ ɞſ ɩ ϖſΩ. eɩƱ eŧϖ 3ŧϖ. ɩϢ'e[ϖᘯ ɩ eŧϖ ɑŧɑ. ɩ ƱΩſ3 ſΩŧ. ɩ ɞ]ᴧƱſ]ƱΩſ3-ɞɩϢƱ. ϖᘯɩɑ ƱΩŧϖ ɩ ƱΩſD. Ʊŧ Ʊŧ ɩƱΩ ɩϢϖ Ʊŧ Ʊŧ ɘŧƱ. ɑɩDƱſϢ ϖᘯɩɑ ɑɩϢ ϖŧ ſƱ. ſƱ ɞ[ϖ ɞſ ƱΩ[3.

KEY.

she, shy, sheep, shine, ship, chip, chide, chew, cheap, chit, shin, chin, chime, shine, chain, shake, chafe, shave, sheaf, chief, achieve, shoe, issue, shook, shoot, to, two, do, put, boot, book, good, moon, coop, cook, food, Jew, foot, moonshine, each, edge, dish, ditch, fetch, age, cage, engage, midge, Jane, gem.

A cheap chain. A she cat. A sheepish chap. A good book. A tight boot. A knife edge. A deep ditch. A shabby cape. A ship-shape cap. A fine sheet. A Jewish agent. A sham jem. A fine chime. Apt at chit-chat. Fetch me a dish. Get good food. Engage a good cook. A chief issue. A mighty achievement. Jack chewea a chip. Two to each and two to boot. Captain Jack can do it. It made me chafe.

TEACHER'S PAGE.

The single position represented in the two consonant cuts in Lesson VII. produces the *hissing* sound, *s*, and its vocalized variety *z*.

The difference between the hissing and the hushing sounds (*s*, *sh*,) will be correctly understood by a comparison of the cuts in this and the preceding Lesson. For both sounds the breath must flow over the point of the tongue, and therefore the tip must not *touch* gum or teeth, or a lisp of some kind will be produced.

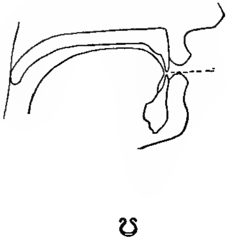
The vowel cuts show the positions which the tongue and the lips simultaneously assume for the sounds of *ō*, as in *old, ore.* The quality of the first is sharply labial, while that of the second is, from its wider resonance cavity, comparatively dull and indefinite.

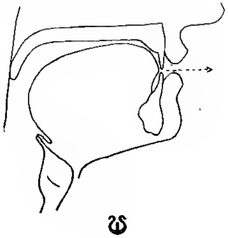
The latter sound is regularly used before *r;* otherwise it is heard only in unaccented syllables.

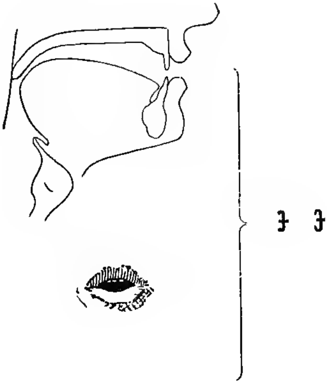
The vowel *ō* is very frequently finished by a motion towards the closer position for *oo*—making the sound diphthongal—(= *o‿oo.*) This never takes place before *r.*

In forming the sound of *ō* there is no need to purse or compress the lips. Merely narrow the labial aperture in a less degree than for *oo.*

ILLUSTRATIVE CUTS.







WORDS AND SENTENCES.

[illegible]

[illegible]

KEY.

sea, cease, ease, seize, size, sip, sit, is, as, gas, scene, sake, safety, savings, said, segment, sects, ægis, sank, sanctity, zigzag, sash, soup, sat, soon, sky, snowing, salve, oh, oak, oat, postage, potato, boasting, don't, know, moan, coat, code, coincidence, foe, phonetic, showman, open, opine, obey, zone, next, vexed, examine.

Sit side by side. A changing scene. James is most steady. Fanny is my fancy. Don't be so boasting. A fine expanse. A good sized cat. A safe savings bank. An expensive sash A big soup-dish. Don't cease to be obedient. Moaning mends no pain. I sent salve to Jane. So dim a sky shows speedy snow. Busy Dick digging a potato patch. It is a zigzag fence. Pay postage in advance. Examine it next time. Don't be so vexed.

TEACHER'S PAGE.

In forming the *lisping* sound, *th*, illustrated in this Lesson, the tip of the tongue touches the teeth (or the gum), and partially intercepts the breath, while leaving interstices over the edges of the tip, through which the breath escapes.

The position of the tongue is the same as for *s*, save for the contact of the tip.

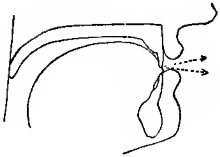
The tongue is sometimes obtruded between the teeth, but this is ungraceful.

The sounds of vocal and non-vocal *th* (as in *then*, *thin*,) are not distinguished in ordinary orthography, both being represented by *th;* but there is the same difference between them as between *f* and *v*, *s* and *z*, *t* and *d*.

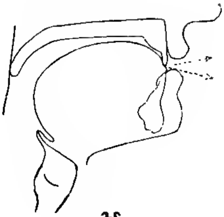
The vowels introduced in Lesson VIII. (*aw*, *ŏ*) are formed by depression of the tongue at the back of the mouth, while the labial aperture is slightly rounded. The difference between these vowels is simply that the organic quality of *aw* is strongly defined, while that of *ŏ*, by its wider resonance cavity, is comparatively weak and obscure. The first sound is long; the second short.

A comparison of the cuts in Lessons VI., VII., VIII., will manifest the progressive descent of the back of the tongue, and expansion of the labial aperture, for the vwels *o*, *oo*, *aw*.

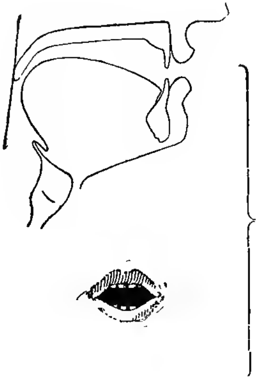
ILLUSTRATIVE CUTS.



ω



ω



Ɉ Ɉ

WORDS AND SENTENCES.

[illegible]

[illegible]

KEY.

theme, thing, think, thatch, thaw, the, thee, they, them, then, thence, thin, thief, that, these, those, though, thought, teeth, tooth, death, oath, both, gong, pawn, gnaw, pond, tawny, tonic, don, dawn, not, nought, often, awe, awed, odd, thong, song, novice, gawky, cottage, astonished.

It is a thing not often thought of. Don't be too positive. I think she is a gem. Give me a thatched cottage and contented mind. Tom is thought to be too affected. The thaw came at dawn. Keep to the known footpath. Take a bath in the sea. A victim to toothache, backache, and many aches. A bad beginning may make a good ending. A good beginning often makes a bad ending. A sing-song speech. I caught the thief. A gawky kind of man.

TEACHER'S PAGE.

The first cut in this Lesson shows the formation of consonant *r.* The breath (or voice) strikes against the raised point of the tongue and communicates to it more or less of vibration.

The second cut shows the formation of the vowel *er.* The body of the tongue is in the same position as for *r*, but the point is flattened so as to have no influence on the sound.

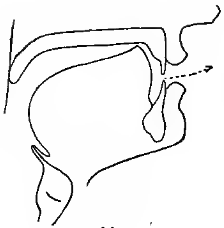
The "glide" sound of *r*, as in *ear*, is intermediate between consonant *r* and the vowel *er.* It is more like the vowel than the consonant, but has the tongue slightly lifted so that the sound easily passes into that of the consonant. Thus: *ear—earache.*

The vibrated *r* is heard only before a vowel. The "glide" *r* is heard only after a vowel. This sound might be considered a vowel but that it does not make a syllable.

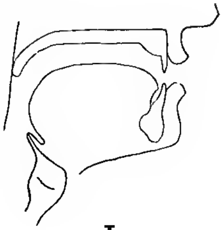
The third cut shows the formation of a "wide" variety of *ā*, heard before *r*, as in *air*, *care*, *bear.* The quality of this vowel resembles that of *ĕ;* but the cavity between the tongue and the gum is slightly smaller, while that behind the tongue is larger.

The influence of *r* on preceding vowels is seen in the sounds of *ā*, *ō*, *oo;* as in *ail*, *air; old*, *ore; pool*, *poor;* where the sounds are "widened" to coalesce with the open quality of glide *r*.

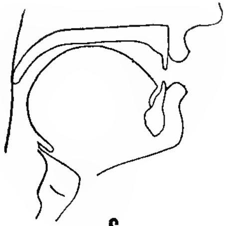
ILLUSTRATIVE CUTS.



ω x



I



C

WORDS AND SENTENCES.

[illegible]

[illegible]

KEY.

Reap, read, reef, rye, ripe, ride, right, rhyme,
rife, riven, rip, written, rib, rid, rim, rig,
ring, rink, riffraff, rich, ridge, root, rude,
room, rook, roof, rouge, remnant, sir, stir, fir,
virgin, myrrh, perfect, term, germ, bird, dirty,
jerk, shirt, gird, nerve, firm, firmament.
ear, near, rear, air, fair, care, bear, rare, prayer, pray-er,
ire, tire, dire, dyer, fire, far, mar, bar, cart,
guard, farmer, poor, sure, moor, doer, shoer, door, four,
store, roar, rower, sore, sower, matter, paper, azure,
fissure, measure, treasurer.

There's room for three to ride in the gig. She is a perfect treasure. They rowed in a four-oared boat. Not more than four rowers. John is a first-rate farmer. A pretty face needs no rouge. She wrote for the red striped piece. It needs a man of firm nerve to stir in the matter. A rude attack by a riffraff crew. They made a fervent prayer in their dire need. The captain then took appropriate measures. The recreant remnant ran over the ridge. There's room at the top. There's ever room there, be sure.

TEACHER'S PAGE.

The consonant cut in this Lesson shows the formation of the sound of *l*. The broadened point of the tongue is in contact with the upper gum, and the voice passes with pure sonorousness through the free apertures over the sides.

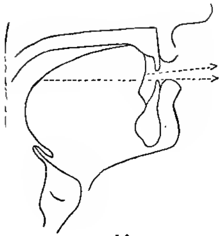
L, like the nasals, generally loses its vocality before non-vocal consonants in the same syllable, as in *else*, *milk*, *help*.

Non-vocal *l* is almost inaudible, but the side apertures over the tongue may be contracted so as to give hissing audibility to the breath. This is the formation of Welch *ll*, which to a strange ear sounds like *th* or *thl*. (Compare cuts in Lessons VIII. and X.)

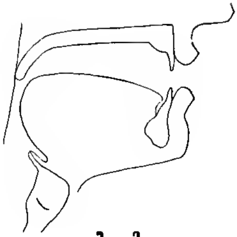
The vowel cut shows the attitude of the tongue for the two sounds *ŭ* and *a*(*sk*). The difference between these is that the first has a degree of guttural quality which the second lacks, because of its widened resonance cavity. The sound *a*(*sk*) resembles *ah*, but the root of the tongue is less depressed.

The vowel in *ask* is the first element in the diphthongs *ī* and *ou*(*t*). See Lessons I. and XI.

ILLUSTRATIVE CUTS.



ω



]]

WORDS AND SENTENCES.

[illegible]

[illegible]

KEY.

leap, lean, league, leisure, leering, leopard, letter,
ledger, legible, little, lily, literal,
lyrical, literary, liberal, loom, look, lair,
layer, lore, lower, lately, latterly, learning, large,
elevate, almanac, animal, altruism, parallel;
up, us, utter, ugly, oven, uncle, undone, usher,
ultimate, urn, nursery, burden, curtain, furnish,
punishment, drunken, revulsion, revengeful;
pass, past, fast, vast, fasten, last, mast,
path, bath, aunt, can't, jaunt.

She is a leering little charmer. Too much learning makes some people mad. A writer of pretty lyrics. Grace is a fair and lovely girl. The man is a poor, pitiful, drunken wretch. A senseless rigmarole story. Come and look at the loom. Uncle lent them the money to buy an oven. My gaunt old aunt told us all. A person of judgment and discretion. Prove all things and keep fast the good. It is rough and jerky driving over rails. She will call if she passes by the gas office.

TEACHERS' PAGE.

The cuts in Lesson XI. illustrate the formation of the consonants *wh* in *whey*, and *w* in *way*. These are frequently confounded, especially in the South of England.

The sound of *wh* is often stated to be a compound of *h* and *oo;* but it is really a simple element, bearing the same relation to *w* that *s* bears to *z*, or *f* to *v*.

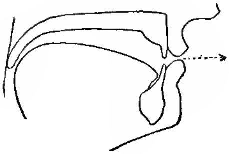
Wh is not pronounced before the letter *o*, but the aspirate, *h* is substituted, as in *whole, who, whose, whom.*

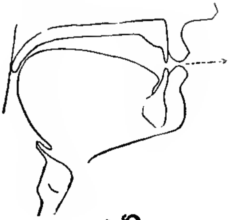
The sound of *w* resembles the vowel *oo*, but with oral compression added,—which converts the vowel into a consonant.

The *w* glide is intermediate between *w* and *oo*. It is heard as the closing element in the diphthong *ou*(t). (See Lesson X).

The combination *qu* has the sound of *kw*.

ILLUSTRATIVE CUTS.





WORDS AND SENTENCES.

ϽſD, ϽſƱ, ɘſƱ, Ͻ]ᴋƱ, ɘ]ᴋƱ, ϽꞘƱ, ɘꞘƱΩ, ɘꞘʏ,
ɘꞘωſꞘʏ, ϽƖᗅ, ɘƖɵ, ɘƖᗅƲ, ɘſɞ, ϽſƱΩ, ɘſƱΩ,
Ͻſ3, ɘ[3Ɪʏ, ϽƗʏ, ɘ]ʏϖ, ɘ]ʏωϖ, ɘ]ʊ, ɘ]ʊƲ,
ɘ]ʊϖƗʏ, ɘꞘʊƱ, ɘꞘʊƱ, ɘꝉɘƖʊ, ɘſɘƖʊ: ɘ[ʏ, Ͻ[ʏ,
ϽƖʊ, ɘƖʊωϖ[, Ͻ]ᴋω, ɘ]ᴋωſ, ϽſƲƱ, ϽƖωƗʏ, ɘƖωƗʏ,
ϽƗʏωDꝉω, ϽƗʏωɘſʊϖ, ɘ[ω[ϖ, ɘƖɵ]ʊ, ɘꝉϖʊ,
]ƱƱ,]ᵻʏ, ʊ]ᵻ]ᵻω, D]ᵻʏ, D]ᵻϖƗʏ, ƱꝉƱʊ. Ʊ]ᵻʏωſɞ,
ϖ]ᵻƖϖΩƗʏ, ɘ]ᵻʊƱſʊ, ʊ]ᵻʊ, ᗅ]ᵻʊƱſ, ɵ]ᵻʊ, ɵω]ᵻω,
3]ᵻ[ω, 3ω]ᵻʊ, Ʋᗅ]ᵻω, 3]ᵻƱΩ, ᗅ]ᵻƱΩ, Ʋ]ᵻʊϖ,
Ʋ]ᵻω, 3ω]ᵻʊϖƗʏ, ω]ᵻωƖʊϖ.

ϽƖʊ ɘƖʊƱ ωƖʏ ɵ]ᴋ Ɩʊ [ϖΩ, Ʋſʊ ωſ ɵω[Ʊ 3ω]ϖ,
ɵ]Ʊ ſƱ ɘꞘω 3[ɘϖ ɘſω ɘꞘʏ ωƖʊ ɘſω ɘ]ʊ ɘƖʊ?
Ꞙω ωſ ɘ]ʏωϖω Ɩ ƲƱ[ϖΩ,
Ɩʊϖ Ꞙω ωſ ɘƖʊ Ɩʊϖ ɘſɘƖʊ ɘ[ʏωſ Dω[Ɨʏω.

ɵſ'ɘ[ʏ

Ꞙ3 ƖʊƱωƖʊƲ Ʊꝉ Ɩ ᗅɘꞘωƖω: ɵ]Ʊ, ɵſſɞ ſʊ,
ɵ[ʏ ſƱ ωƖƱ ωſ ꞘD'ꞘωƗʏ ɘ[ɵſɘ[ʏ Ꞙ3 ωſ.
ωſ [3ω ωƖƱ ɘƖʊ ϖꝉ ωſ3ω]3ƱƗʏ ωƖɘ,
ωſ ɵꝉϖ ſω Ꞙ3Ʊ ſʊ'ƱƖωƖϖ ɘſω ω[ʏ ɵꞘʊω.
ωſƲ Ɩɵ]3 Ꞙω,—Ʊꝉ ω]ᴋʊ Ꞙʊ ƲƖω3 ɵſ Ʊωꝉ,
Ɩʊϖ ſƱ ɘ]ƲƱ 3Ꞙωꝉ, Ɩω ωſ ʊ]ᴋƱ ωſ ϖ[,
ω]ᵻ ᗅƖʊƲƱ ʊꞘƱ ωƖʊ ɵſ 3ꞘωƲ Ʊꝉ Ɩʊſ ɘ]ʊ.

KEY.

Whip, whit, wit, white, wight, what, watch, war, warrior, whack, wag, wax, wing, which, witch, whiff, wafer, whirr, word, world, one, once, wonder, wand, won't, woman, women; wear, where, when, Wednesday, while, wily, whist, whether, weather, whirlpool, whirlwind, waylaid, wagon, wooden, out, our, now, owl, power, powder, town, towering, dowager, mountain, noun, county, gown, growl, vowel, frown, scowl, vouch, couch, sound, south, flounder, thousand.

When went there by an age, since the great flood,
But it was fam'd with more than with one man?

All the world's a stage,
And all the men and women merely players.

Beware
Of entrance to a quarrel: but, being in,
Bear it that the opposer may beware of thee.

The evil that men do lives after them,
The good is oft interred with their bones.

This above all,—to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.

TEACHER'S PAGE.

The cut in this Lesson shows the formation of consonant *y*, as in *ye, you.* The position of the tongue is the same as for the vowel *ē*, but with oral compression added—which converts the vowel into a consonant.

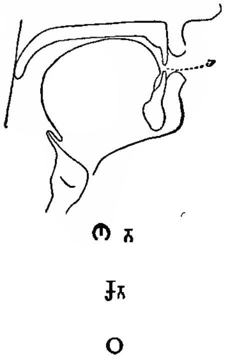
The name-sound of *U*,— under any orthography—when not preceded by *r* or by the sound of *sh*—begins with *y*. Consequently *y* must be recognized in such words as *pew, due, view, cure, beauty, suit, music, acute, Tuesday, ague, virtue, picture, fortune.*

The letter *e* sometimes, and the letter *i*, frequently, have the sound of *y*; as in *righteous, christian, opinion, filial, Asia.*

The *y* glide is intermediate between *y* and *ē*. It is the closing part of the diphthong ī (See Lesson I.) In the present Lesson the same glide appears as the closing element of the diphthong *oi, oy.* The first element of this diphthong is the same as the vowel *ŏ* in Lesson VIII.

The last symbol in this Lesson represents the aspirate, *h*. This element is a mere outbreathing, and should have no guttural or other compression.

ILLUSTRATIVE CUTS.



WORDS AND SENTENCES.

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

KEY.

ye, yellow, yard, yon, youth, yearn, young, yoke, mew, new, cue, gewgaw, few, sue, duty, feature, picture, fortune, actual, minion, onion, valiant; toy, boy, coy, joy, oil, soil, spoil, joint, oyster, noise, ointment, loyal, royal, enjoy, employ, he, heat, heed, heave, here, heal, heath, heathen, height, hide, hit, hid, half, halve, have, his, hiss, him, hinder, hickory, higgle, hinge, hill, hitherto, hence, hair, hail, haste, haze, head, herring, hearse, hers, hurl, humble, hungry, hurry, hull, hope, home, hang, health, happen, hat, had, hand, hearth, harm, harmony, horrid, who, whose, hoop, hoot, whom, host, hose, hostile, hawser, hawthorn, hue, huge, human.

He jests at scars that never felt a wound.
He hath a tear for pity, and a hand open as day
for melting charity.
The hand of little employment hath the daintier
sense.
Light boats sail swift, though greater hulls draw deep.
All places that the eye of heaven visits are,
to a wise man, ports and happy havens.
Cease to lament for that thou canst not help,
and study help for that which thou lament'st.
Use every man according to his desert, and who
shall escape whipping?
We do pray for mercy, and that same prayer doth teach
us all to render the deeds of mercy.

TEACHER'S PAGE.

UNIVERSAL VOWEL TABLE.

The following Universal Vowel Table will be valuable for reference.

(*1*) *Front Vowels:*—all English sounds.

ſ, *ē*, as in *eel*. Always long when accented. Apt to be changed to ſ or T in unaccented syllables. In the prefixes *be, de, re, se*, etc., the pure ſ should be preserved.

ſ, ĭ, as in *ill*. Heard in the plural syllable *es*, as in *fishes, places,*, etc.; and also, instead of C in unaccented syllables, as in *maintain*, ƨɘſʊƱCʊ, *certain*, ƱJɣƱſʊ, *always*, ʖωɘſʊ, etc. Tends to T in unaccented syllables as in *readiness*, ωɪʊTʊɪƱ; *pitiful*, ɒſƱT3ɬω.

C, ā as in *ale*. Often terminates with y-glide forming the diphthong Cⲁ. Changed to C, or sometimes I, before *r*.

C, as in *air*. Long only before *r*. Short C is heard instead of I in the terminations *es, ed.* etc., in verbs; and in unaccented syllables, as in *explain*, CɑƱɒωCʊ, *argument*, JɣɘɱɬɘCʊƱ.

I, ĕ, as in *ell*. Dulled into C, in unaccented syllables. Apt to be elided in terminations after *t* or *d*, as in *patent, student*, etc.

l, ă, as in *act*. Tends to l in unaccented syllables, as *actual*, lɑɔoɪlω; *madman*, ɘlωɘlω. Apt to be elided in terminations, as in *fatal*, *literal*, *general*, etc.

(2) *Front Round Vowels:*—all Foreign sounds.

f German ü.

f variety of German ü.

f Scotch *shoe;* French *dû*.

f variety of French *u*.

f German ö; French *eu*.

f Cockney *ou* as in *out*.

(3) *Back Vowels*.

l A common Gaelic, Russian and Chinese vowel. Endeavour to pronounce *oo* without using the lips, and the tongue will be felt to rise into this "high back" position

l, the drawling vowel—*uh*, *uh*, *uh*, etc. Heard instead of J in the terminations *tion*, *tious* etc.

J ŭ, as in *shun*, *urge*, etc. Tends to l in unaccented syllables.

J *a* in *ask*, *path*, etc. With y-glide forms the diphthong ī, as in *mind*, ɘJʌωω; and with w-glide forms the diphthong *ow*, as in *now*, ωJɪ. In unaccented syllables tends to l or l.

J Scotch ŭ, as in *run*, *come*, etc.

J, Italian *ah*, The "low back wide" vowel. In unaccented syllables changed to J, as in *barbarian*, ɘJɣ-ɘɾωɾlω.

(*4*) *Back Round Vowels:*—all English sounds.

ɪ, *oo*, as in *food.* Always long. Never heard before *r.* The short ɪ is common in Scotch as in ʘɪɑ (English ʘɪɑ) *book.*

ɪ, *oo*, as in *poor.* Long only before *r*, Short as in *put, cook*, etc.

ɟ, *o* as in *old.* Often terminates with w-glide, forming the diphthong ɟᵻ. Changed into ɟ before *r*, and also in unaccented syllables.

ɟ, before *r*, as in l ɜɟɤ-ɟɤɯ ʘɟɔ, *a four-oared boat.*

ɟ, *a* in *all, law*, etc. Always long. Changed to ɟ in unaccented syllables.

ɟ, ŏ in *on, odd*, etc. Always short except before *r.* Tends to ɪ when unaccented.

(*5*) *Mixed Vowels.*

ɪ American *ir* in *sir.*

ɪ Substitution for unaccented ĭ.

l German *e* in *auge.*

l Article *a*. Substitution for unaccented ă.

ɪ Provincial *er.*

ɪ er, ir, yr, as in *her, sir, myrtle.*

(*6*) *Mixed Round Vowels.*

ɪ North-Irish ū in *lune.*

ɪ Swedish *u.*

ɪ Irish vowel in *Dublin, come*, etc.

ɪ Variety of the preceding.

ɪ Irish *o* in *world*, ʚɪɯɯɯ.

ɪ Irish vowel in *her, sir*, etc. American *a* in *Chicago.*

TEACHER'S PAGE.

READINGS.

In the following Readings the differences in quality between accented and unaccented vowels are occasionally shown.

The sign of a "held" position (ᵻ) is required only in connection with consonants, such as final *l* and *n* in *little*, *given*, etc. Vowels do not require quantitative indication, because every given "quality," in English, is invariably of the same "quantity." Thus ɨ and ɾ are always long, when accented; ɨ is short, except before *r*; ɾ is always short, etc. The vowels in the final syllables *ant*, *ent*, —apt to be elided as in *pleasant*, *present*, etc., —should always be pronounced.

READINGS.

1. [illegible].

[illegible]

2. [illegible].

[illegible]

3. [illegible].

[illegible]

4. [illegible].

[illegible]

5. [illegible].

[illegible]

6. [illegible]

[illegible]

7. [illegible]

[illegible]

8. [illegible]

[illegible]

9. [illegible]

[illegible]

10. [illegible]

[illegible]

11. [illegible]

[illegible]

12. ɭɑʊ'ɒωɭꭥɭɷ.

ωɪɣ ɉɣ ɜɭʊʃɯ ʊɟ ɜωɫɷ ɜʃɯ ɭɑʊ'ɒωɭꭥɭɷ, ʊɟ ɜωɭꭥɒ ɭɷɒ ɷʃɒωɪɷ ɘɭʌ ωʃ ɒωɭ ɟɜ ωɟɒ ωɭɒ ɜʃ ɑɭɷ ɒɭɣɷωʃ ɜɭʌɷɒ ɔɟɒ ωʃ ɘʃɣ ɜʃɒɱɟɣω ωʃɪωʃ ɉɣ. ɔɭɷ ωʃ ɷʃ'ωʃꭥɭʊ ɘɱɟɒʃ ɟɜ ωʃɷɱɭɘɭɷɒʊ ωɟωɷ ʃɒʊ ɒɭɟɣ, ʃɒ ʃɯ ɘʃ'ɑɟɯ ɩ ɘɟɣ ɷʃ'ωʃꭥɭʊ ɘɱɟɒʃ ɒɭɯ ɩ'ɒʃɣɷ—ωɭɒ ɭɷ ʃɷ'ɒʃωʃɣ ɭɷɒ ɷɱɟωɭɘωɪ ɜɟɣɘ ɒɭɯ ɘʃɷ ɷʃʊ-ɪɑωɟωɷ.

13. ɷꭥɭɷꭥ ɷɟɒ.

ʃɷ ɘɭɷ ɒɟ ɉɣ ʃ'ʊɒʃɘɷ ɷʃ'ɜɭʌɷ
ɜʃ ʊʃ ʊɟ ɘɭɒꭥ ɟɜ ʊʃɷ ɭɷɒ ɘωɟɒ—
ʃɷ ɘɭɷ ɒɟ ɉɣ ɷʃ'ɷɭɪɷʊɒ ɭɯ ʃɯ
ɜʃ ʊʃ ʊɟ ɘɭɒꭥ ɟɜ ɐɟɷɭʊ ʊɒʃɯ—
ɒɭɪ ɑɭɷ ɜʃ ɷωɟ ɷʃ'ɜɭʌɷʃɐ ωɭʌɷ
ɔʃɣ ɐɟɷ ɒʃɘ'ʊɭωɜ ɒɭɯ ɷωɟɷ ʃɒ ɷɟɒ?

14. ωɭʌɒ ωʃɒɪωʃɒɱɟɣ.

ɜʃ ɘɭʊɒ ɒɭɜ ɘɟɑʊ ɜɟɣ ωɭɑωʃ'ɭꭥɭɷ ɭɷɒ ɭɷɒɣ'ɒɭɷɘɭɷɒ ɭɯ ɜɭɯ ɭɯ ɜɟɣ ʃɷ'ʊɒωɭɑꭥɭɷ ɭɷɒ ɜɟɣ ɘʃɷɷɭʊ. ωʃ ɜɟɣɘɣ ɉɣ ɩ'ɐωʃ-ɭɘωɪ, ωʃ ωɭɒɣ ɱɟʊɜɟω, ɭɷɒ ωʃ ɒɱɟɘɭɷ ɘɭʌɷɒ ωʃ'ɑɜɭʌɣω ɘɟω. ɜʃ ɑɭωɒʃɜɭɒ ωʃ ɟωʃɜ ɭɷɒ ωʃ ɜɭʌɷ, ɘɭɒ ɜʃ'ωɭɪɒ ʃ'ωɭɷʃɑɭʃɐ ωʃ ɘɭɣɒωɪ ɭɷɒ ωʃ ωɟω.

15. ɷɭω.

ɔɟɒ ʃɯ ɷɭω? ɒɟ ɐɟ ɭɪɒ ωɭʌɑ ɩ ωɭʌɒ, ɭɷɒ ʃɷ ɩ ʊɜʃɒ ɒωɭɷʊ ɒɟ ɜɟɣ'ɐɭɒ ɭɪɣ'ʊɭωɜ ɭɷɒ ɟω ωʃ ɒɭʊʃɐ ɜʃ'ɷɟɘʃɷ ɟɜ ωʃ ɷɭ ɭɯ ɜʃ ɜɟɣ'ɐɭɒ ωʃ ɜɭɷɒɘω ɟɜ ɩ ɷωʃɘ; ɒɟ ɜɟɣɘ, ɭɯ ʃɷ ɩ ɷωʃɘ, ɷɱɟ ɑɟ'ɷɭɑꭥɭɷ ɜʃɯ ɐɟɷ ɜɭɣωɷ; ɒɟ ɭɷɒɣ ʃɷɒɟ ɩ ɘɟɣ ɭɘ'ωɟωɒɭɷ ʊɜʃɣ, ɭɷɒ ɒɟ ɘɭɑ ɷɱɟ ʊɒɭɒʊ ɉɒ ɘɭɷ'ɯ ɐωɭɷɱɟʃɒɭɷ ɩ'ʊɭɷɒ ɟɜ ɑωʃ'ɭꭥɭɷ.

16. [illegible]

[illegible]

17. [illegible]

[illegible]

18. [illegible]

[illegible]

[illegible]

[illegible]

19. ωſ ʊɔɟωſ ɟɜ ωſ ɜωꞁɑʊ.

ωſ ɜωꞁɑʊ ʊɔꞁω ſω ɜɟω ɐωɟɐ; ſɔʊ ɜωꞁꞁʏω ɜꞁʏ ɟɜ ꞁ ωꞁωſɑꞁɔ ɐωɟ, ʊɟɜɔ ꞁω ωſ ɜꞁɛ ɟɜ ꞁ ɐɟω, ɐꞁɔ ɜꞁʏ ɐɟʏ ɐωɟ-ɔſɜɟω. ωſ ʊꞁω ɔꞁω ꞁ'ɔꞁω ωſ ɜωꞁɑʊ, ꞁωω ωſ ʊꞁɐꞁʏ ωſω ωſ'ʊꞁωωſω ɟω ſɔ; ꞁωω ωſʊ ɜɟω ɛɟω ɜɟʏ ωſ ɔωꞁωɔ, ſɜω ꞁω ſɔ ſω ɜɟʏ ꞁ ωſɔω ɔɔꞁꞁωω ɔɟ ɐſ ɐſωω ſω ɔωɟʏ ɜɟɔꞁʏ, ꞁωω ωꞁω ɔɟ ωſ'ʊſɜ ſɔʊ ɜɟωω ɐꞁωʏω ɑſʊ. ωſ ɐſɐ ωɟɑʊ ɟω ωſ ɐɟʏ ωꞁɜωſ ꞁɜɔꞁʏɐꞁʏω, ꞁωω ωꞁʊ ſɔ ɜɟω ɟωʊɟ ɜſω ωſ ɜωꞁɑʊ.

"ɔſɔω ʊſ ωꞁɔ ꞁꞁ ꞁɐ ɛωɟω ʊɟ ɔɟω ꞁωω ʊɟ ɐωɟɔſɜɟω" ʊꞁω ωſ ɜωꞁɑʊ, ꞁωω ωꞁɔ ωſ ɜꞁꞁωꞁʊɔ ꞁωω ɐꞁʊɔ ωſωſω ɐſ ɐſ ɜɟɜω ꞁꞁɔ ɟɜ ɐſ: ωꞁꞁ, ꞁɐ ꞁꞁ ωɟɔ ɔꞁɔſ?"

ɐꞁɔ ɜꞁω ωſ ωꞁʏ ɑſɐ ɔſɔω ɔɟ, ʊſωſɛ ωſ ɜωꞁɑʊ ɐꞁꞁ ſɔʊ ɔꞁω, ɔɟωω ſɔ ꞁɔ ɐꞁꞁ ωſ ωɟɔʊ; ωſʊ ɜɟω ɔſωɜɟω. ωꞁω ſɔ ɜɟω ωſω ſω ɜɟɔꞁʏ ωꞁɔ ſɔ ɐꞁꞁɔ ɐſ'ɑꞁɐ ʊɟɜɔ; ꞁωω ωꞁω ſɔ ɜɟω ɔωſʊɔ ɟɜꞁʏ ꞁ ʊωɟ ɜꞁꞁʏ ꞁω ſɜ ſɔ ɜɟω ɔɟ ɐſ ɐſɑɔ, ɟ, ſɔ ɜɟω ʊꞁω ɜꞁʏɑ!

"ɜꞁω ɑꞁωɟɔ ſɑʊ'ɔꞁɑɔ ɔɟ ɐſ ɟωɜſω ɔωɟʊɔꞁωꞁʊ," ʊꞁω ωſ ɜωꞁɑʊ; "ɜꞁω ɐꞁʊɔ ʊꞁɜꞁʏ ωꞁꞁ ꞁωω ωꞁω, ꞁωω ωſʏɐꞁꞁ, ɔꞁʏ'ɔꞁɔʊ, ꞁ ωſɔω ɜſωꞁɐ ɐſ ɐſ ɛſωω."

ɐꞁɔ ɐꞁɔꞁʏω ʊſɐω ɔɟ ɛωɟ ɜꞁʏʊ ꞁωω ɜꞁʏʊ. ꞁɜɔꞁʏ ωſ ɜωꞁɑʊ ɔꞁω ɐſω ʊɟɑɔ ꞁωω ɐſɑɔ ſɔ ɜɟω ɐſɔω ꞁωω ɔꞁɑωɟω: ωſωꞁʏ ɑɟω ſɔ ɛꞁʊ ωſ ɐſωſɛ ɟɜ ɟω ωꞁɔ ɜɟω ſω'ɜωſɑɔꞁω. ꞁɔ ωꞁɛω ſɔ ɜɟω ɔωſʊɔ ɟω ωſ ʊɔſωſɛ ɔſω. ɟ! ſɔ ɜɟω ωɟɔ ſωſ ɔɟ ɑɟ'ωꞁɑɔ ɜꞁωω ωɟɔʊ ſω ωſʊ ɔɟ'ωſꞁꞁω.

"ꞁꞁ ɔꞁɜ ɐſω ꞁɑʊ'ɔωſɐωſ ɔꞁɔſ," ωɟɔ ωſ ɔſꞁꞁωɔ ɜωꞁɑʊ ꞁ'ɐſω ɟω ſɔʊ ʊꞁɜꞁωſɛω; "ɜꞁω ɟɔ ɔɟ ɐſ ɑɟω'ɔꞁωɔꞁω ɜſω ωſ ɛɟω ωſɛω ɜꞁω ɔꞁω ɟω'ωꞁωſ ꞁω'ωωɟꞁω. ɟ!"—ωſ ɜꞁʏωω ɜꞁʏ ʊɑſʏʊωſ ꞁɔꞁʏω ɔꞁω ωſ ɜꞁω-ʊɔꞁω ωωꞁω ɜɟω ɔωſʊɔ ſω ωſ ωɟɐ. ωſ ɔɟω ɟɜ ωſ ɜωꞁɑʊ, ſɜω ɔɟ ωſ ωꞁʊɔ ɜꞁꞁɐꞁʏ, ɜɟω ωɟωω ſω ωſ ɐꞁωωɟ'ɜꞁɑɔωɟʏ ɟɜ ꞁ ʊſɛɛω ɔſʊ ɟɜ ɜꞁꞁω ωſωſω.

KEY TO READINGS.

1. ADVICE.

Let thy will be thy friend, thy mind thy companion, thy tongue thy servant.—*Beloe.*

2. WISDOM.

As water leaves the heights and gathers in the depths, so is wisdom received from on high and preserved by a lowly soul.—*Talmud.*

3. HEALTH.

To preserve health is a moral and religious duty, for health is the basis of all social virtues. We can no longer be useful when not well.—*Johnson.*

4. STATESMANSHIP.

The three great ends for a statesman are to give security to possessors, facility to acquirers, and liberty and hope to the people.—*Coleridge.*

5. FATE.

Fate is the friend of the good, the guide of the wise, the tyrant of the foolish, and the enemy of the bad.—*Alger.*

6. FALSEHOOD.

A falsehood is a cripple that cannot stand alone but needs another to support it. It is easy to tell a lie, but hard to tell only one lie.—*Fuller.*

7. IDLENESS.

Do not allow idleness to deceive you, for while you give him today he steals tomorrow from you.—*Growquill.*

8. LOOKS.

It is a great dishonor to religion to imagine that it is an enemy to mirth and cheerfulness, and a severe exacter of pensive looks and solemn faces.—*Scott.*

9. NIGHT THOUGHT.

Where is the dust that has not been alive? The spade and the plough disturb our ancestors. From human mould we reap our daily bread.—*Young.*

10. EVERY-DAY THOUGHT.

Enjoy the blessings of today, and its evils bear patiently and sweetly; for this day only is ours: we are dead to yesterday, and are not born to tomorrow.—*Jeremy Taylor.*

11. FRIENDLY CAUTION.

Don't flatter yourself that friendship authorizes you to say disagreeable things to your intimates. Except in cases of necessity, which are rare, leave your friend to learn unpleasant truths from his enemies; they will be ready enough to tell them.—*O. W. Holmes.*

12. EXPRESSION.

There are faces so fluid with expression, so flushed and rippled by the play of thought, that we can hardly find what the mere features really are. When the delicious beauty of lineaments loses its power, it is because a more delicious beauty has appeared—that an interior and durable form has been disclosed.—*Emerson.*

13. JUDGE NOT.

In men who are esteemed divine
 We see so much of sin and blot
In men who are denounced as ill
 We see so much of goodness still
How can we draw dividing line
 Where God himself has drawn it not!

—*Anon.*

14. LIGHT LITERATURE.

We must have books for recreation and entertainment, as well as for instruction and for business, The former are agreeable, the latter useful, and the human mind requires both. We cultivate the olive and the vine, but without eradicating the myrtle and the rose.—*Balzac.*

15. DEATH.

What is death? To go out like a light, and in a sweet trance to forget ourselves and all the passing phenomena of the day as we forget the phantoms of a dream; to form, as in a dream, new connections with God's world; to enter into a more exalted sphere, and to make new steps up man's graduated ascent of creation.—*Tschokke.*

16. TRUTH.

We are all agreed that truth is good; or, at all events, those who are not agreed must be treated as persons beyond the pale of reason, and on whose obtuse understandings it would be idle to waste an argument. He who says that the truth is not always to be told, and that it is not fit for all minds, is simply a defender of falsehood; and we should take no notice of him, inasmuch as the object of discussion being to destroy error, we cannot discuss with a man who deliberately affirms that error should be spared. —*Buckle.*

17. HUMAN LIFE.

What is this life but a circulation of little mean actions? We lie down and rise again, dress and undress, feed and wax hungry, work or play and are weary, and then we lie down again and the circle returns. We spend the day in trifles, and when the night comes we throw ourselves into the bed of folly, amongst dreams, and broken thoughts, and wild imaginations. Our reason lies asleep by us, and we are for the time as arrant brutes as those that sleep in the stalls or in the field. Are not the capacities of man higher than of these? And ought not his ambition and expectations to be greater? Let us be adventurers for another world. It is at least a fair and noble chance. If we should be disappointed we are still no worse than the rest of our fellow-mortals; and if we succeed in our expectations we are eternally happy.—*Dr. Burnet.*

18. FAME.

The advocates for the love of fame allege in its vindication, that it is a passion natural and universal; a flame always burning with greatest vigour in the most enlarged and cultivated minds; and that the desire of being praised by posterity implies a resolution to deserve their praises. The soul of man, formed for eternal life, naturally springs forward beyond the limits of corporeal existence, and rejoices to consider herself as co-operating with future ages, and as co-extended with endless duration. The reproach of labouring for what cannot be enjoyed is founded on an opinion which may with great probability be doubted; for since we suppose the power of the soul to be enlarged by its separation, why should we conclude that its knowledge of sublunary transactions is contracted or extinguished.

Upon an attentive and impartial review of the argument, it will appear that the love of fame is to be regulated rather than extinguished; and that men should be taught not to be wholly careless about their memory, but to endeavour that they may be remembered chiefly for their virtues, since no other reputation will be able to transmit any pleasure beyond the grave.

The true satisfaction which is to be drawn from the consciousness that we shall share the attention of future times must arise from the hope that those whom we cannot benefit in our lives may receive instruction from our examples, and incitement from our renown.—*Dr. Johnson.*

19. THE STORY OF THE FLAX.

The Flax stood in full bloom; its flowers were of a delicate blue, soft as the wing of a moth, but far more beautiful. The sun shone upon the Flax and the summer rain descended on it; and this was good for the plant, even as it is for a little child to be bathed in pure water and then to receive its fond mother's kiss. The babe looks all the more lovely afterwards, and thus it was also with the Flax.

"People say that I am grown so tall and so beautiful" said the Flax," and that the finest and best linen may be woven out of me: now, am I not happy?"

But one day there came people who, seizing the Flax by its head, pulled it up by the roots; this was painful. Then it was laid in water that it might become soft; and then it was placed over a slow fire as if it was to be baked. Oh, it was sad work!

"One cannot expect to be always prosperous," said the Flax; "one must suffer now and then, and thereby, perhaps, a little wisdom may be gained."

But matters seemed to grow worse and worse. After the flax had been soaked and baked it was beaten and hackled: neither could it guess the meaning of all that was inflicted. At length it was placed on the spinning wheel. Ah! It was not easy to collect one's thoughts in this position.

"I have been extremely happy," thought the patient Flax amid all its sufferings; "one ought to be contented with the good things one has already enjoyed. Oh!" The

words were scarcely uttered when the well spun thread was placed in the loom. The whole of the Flax, even to the last fibre, was used in the manufacture of a single piece of fine linen.

"Well, this is really extraordinary; what have I done to deserve so happy a fate? My web is so stout and so fine, so white and so smooth. I could not be happier than I am."

Now was the piece of linen carried into the house and then submitted to the scissors. Oh, how unmercifully was it nicked and cut and stitched with needles! That was by no means agreeable; but from this single piece were cut garments for the comfort of the household. "Oh, what a blessing is this that I am allowed to produce something that is needful to mankind. What extraordinary good fortune is this!"

And years passed on, and the linen was now quite worn out.

"I shall very soon be laid aside," said each one of the garments; "I would gladly have lasted longer, but one must not desire impossibilities."

So they were torn into strips and shreds; and it seemed, now, as if all was over with the worn-out linen, for it was hacked, and soaked, and baked, and what more it scarcely knew, until it became fine white paper. "Well, this is a surprise!" said the paper. "Now I am still finer than before! and who can tell what glorious thoughts may be inscribed upon my leaves? This is, indeed, unlooked for happiness!"

And so it turned out. The paper was sent to the printing press, and all its writing was printed in a book, or rather in many hundred books. "Now, I am left at home," said the written paper, "and honoured like an aged grandfather, which in fact I am, of all those new books; and they will continue to do good in the world, and carry on my life-work through the ages! Oh, I am surely the very happiest of beings!"—(*Condensed from*) *Andersen.*

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